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Specimens of Wagner on Conducting.

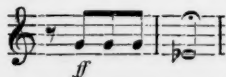
Translations, for this Journal, from "Ueber das Dirigiren,"
by RICHARD WAGNER.

IV.

The same experience which I had with Reissiger, in regard to that very third movement of the eighth Symphony, occurred to me again soon after with another noted Conductor, one of Mendelssohn's successors in the direction of the Leipzig concerts. He too had pledged himself to my views about this *Tempo di Menuetto*, and promised to take the correct slow time of this movement in a concert to which he invited me. Droll enough was his excuse for not keeping his word: smilingly he confessed that, distracted by all sorts of cares of conductorship, his promise to me did not occur to him until after the beginning of the piece; of course he could not suddenly change the old accustomed tempo then, and so he was obliged to go through with it in that way! Much as this explanation pained me, I was pleased at least to find a person who admitted the distinction I had pointed out, and did not seem to think that it was all one whether we took this tempo or the other. I do not think I could tax the conductor in this case with wanton thoughtlessness, as he accused himself of "forgetfulness"; indeed the reason for his not taking the tempo slower was, unconsciously to himself, a very good one. To have sensibly changed such a kind of tempo at random between the rehearsal and the concert, would certainly have shown a most questionable levity, from the very evil consequences of which the conductor's fortunate "forgetfulness" saved him this time. Once accustomed to a rendering suggested by the quicker tempo, the orchestra would have lost all self-possession had a more moderate tempo been imposed upon them; for that of course would have required a wholly different style of rendering.

And here lies just the important and decisive point, which must be clearly apprehended before we can come to any profitable understanding about the rendering of our classical compositions, now so often very much neglected and so spoiled by evil habits. The vicious habit has a plausible right to insist upon its own tempo, inasmuch as a certain correspondence of the rendering with the tempo has formed itself, which on the one hand conceals the real evil, while on the other hand a simple change of time, without a change of rendering, would only make the matter worse and even unendurable.

To make this clear by one of the simplest of all examples, I select the beginning of the C-minor Symphony:



After a short hold upon the *fermata* of the second bar, our conductors start off, merely using this delay as it were to concentrate the attention of the musicians upon a precise seizing of the figure of the third bar. The note E flat is common-

ly held not longer than a *forte* lasts in a careless stroke of the bow with the stringed instruments. Now suppose the voice of Beethoven calling from his grave to a conductor: "Hold out my *fermata* long and terrible! I wrote no *fermatas* for fun, nor in despair to gain time to think of what was to come after; but the long, full tone in my Adagio,—tone to be completely sucked in—and which is there the expression of the full luxury of feeling,—that same tone, if I use it, I fling into the midst of the impetuous, swift figured Allegro as a prolonged spasm of ecstasy or terror. Then the life of the tone should be sucked out to its last drop of blood; then I arrest the billows of my sea, and let you look into its abyss; or I check the movement of the clouds, I part the confusing streaks of mist, and give a glimpse for once into the pure blue ether, into the sun's dazzling eye. For this I set *fermatas*, suddenly entering, long held notes, in my Allegros. And now mind, what a wholly definite thematic purpose I had with this prolonged E flat after the three short stormy notes, and what I meant to say wherever the same prolonged notes occur in what follows."—If now our conductor, in pursuance of this warning, should all at once require his orchestra to make that bar with the *fermata* as significant,—and consequently as prolonged, as Beethoven intended, what would the immediate result be? Truly a lamentable one. After the first vigor of the bow had squandered itself, the tone, under the necessity of longer holding out, would grow thinner and thinner, ending in a desperate *piano*; for,—and here I touch upon one of the evil consequences of the habits of our present conductors—nothing has become more foreign to our orchestras than the *uniform strong holding out of a tone*. I exhort all conductors, that they require of any and every instrument in the orchestra, an even, full, sustained *forte*, so that they may learn by experience what an astounding novelty this requirement will produce, and what an obstinate persistency of practice it will cost to properly succeed in it.

Yet this uniformly strong sustained tone is the basis of all Dynamics, in the orchestra, as well as in singing. From it alone is it possible to attain to all the modifications, whose variety mainly determines the character of the rendering. Without this foundation an orchestra gives plenty of noise, but no power; and herein lies a first mark of weakness in most of our orchestral performances. Since our present conductors know as good as nothing of this, they make much on the other hand of the effects of an *over-soft piano*. This can be got from the stringed instruments without much pains; but it is very hard to obtain it from the wind instruments, particularly from the reeds. From these, especially from the flutists, who have transformed their once so gentle instruments into real reeds of night, it is now scarcely possible to get a soft, sustained *piano*,—with the exception perhaps of the French oboe players, since they never overstep the pastoral character of their instrument, or of the clarinet-

tists when the *echo* effect is required of them. This dilemma, which we meet in the performances of our best orchestras, raises the question, why, if the blowers of wind instruments are incapable of any even, smooth *piano*, why not give greater fullness to the *over-soft* play of the strings, now so often sounding in most ludicrous contrast with the wind, so as to restore some fair proportion? But evidently this false proportion quite escapes the minds of our conductors. The fault lies in great part in the character of the *piano* of the stringed instrument: for, as we have no true *forte*, so too we lack the true *piano*; fullness of tone is wanting in either case; and here our violinists, &c., might learn something from our blowers. For it is very easy to draw the bow right loosely over the strings, so as to set them softly whispering and murmuring; while on the contrary it requires great artistic control of the breath to produce a distinct, pure tone by blowing very moderately upon a wind instrument. Therefore the violinists ought to learn the true *piano*, full of real tone, from the distinguished players on wind instruments,—these having first acquired it from great singers.

Now this soft tone, and the strong sustained tone before indicated, are the two poles of the whole Dynamics of the orchestra, between which the performance has to move. How will it be then with the rendering if neither the one nor the other has been rightly cared for? What sort of modifications can it have, if the two dynamic extremes are neither of them clearly marked? Doubtless they will be so very faulty, that the Mendelssohnian maxim, to which I have alluded, of gliding swiftly (and imperceptibly) over a passage, must needs prove to be a very happy make-shift; on which account it has been elevated to an actual dogma by our conductors. And it is this very dogma, which just now possesses the whole Church of our Conductors with their followers, so that all attempts at a correct rendering of our classical music are derided by them as downright heresy.

The Songs of the War.

[From the Orchestra.]

Song, which is the handmaiden of religion, is also a powerful stimulant of the most irreligious of human aspirations—the passion for cutting one another's throats. To prove what influence song has always exercised upon the pugnacity of mortals, we need quote neither David nor Homer nor Ossian; for all History tells the same tale. Poetic narrations of the doings of the mighty men of old, mingled with thanksgiving to the local deity—Jehovah, or Odin, or the Great Twin Brethren (for murderous humanity has ever been anxious to obtain supernatural sanction for its outbreaks)—inform the progress of all wars. The stronger the combative feeling is aroused, the more does the nation incline to sing. When the sympathies are but half excited, song flags. The Crimean war, for example, stimulated a natural desire in the British breast that the British cause should win; but there was no underlying fire and fervor of patriotism. Hearths and homes were untouched, and no bellicose song-literature had birth. We sang the old martial strains, it is

true, much as we sang—or rather hummed—Garibaldi's hymn when that patriot was escorted along the Kennington Road, and with about as much excitement. Or as we tried (and failed) to sing the Brabançonne to the brave Belges two or three years ago. Very different is it with our neighbors at the present moment. There is no mistake about *their* singing; no half-heartedness about *them*. As yet there has scarcely been time to fashion a new lyrical literature to fit the immediate occasion. But it would be a mistake to suppose they "cannot sing the old songs." They can and do, and with extreme heartiness; and without being too particular as to applicability. Thus fervid France shouts the *Marseillaise*, that implacable song whose cause and effect was a frantic desire to exterminate all kings and emperors; and even calls now and then for the *Carmagnole*, a brutal and indecent explosion against a French monarch. The *Chant du Départ*, too, *Chénier's* verse to which *Méhul* set music amid the noise and bustle of a saloon full of patriots, commemorates the taking of the Bastille, and has the following refrain, thoroughly inappropriate to the present time:

La République nous appelle,
Sachons vaincre ou sachons périr:
Un Français doit vivre pour elle,
Pour elle un Français doit mourir.

But France at the present moment is too excited to think of the verbal sense. There is little doubt that if under the Emperor she were led into a war with the United States, she would sing the self-same verse with equal gusto and contempt of the *apropos*.

On the other hand Prussia is driven back to Arndt and Körner, the songs of 1813, and the memory of *Blücher*. At the present moment it seems curious that Germany, concerning the stout Field Marshal, should be reminded that—

Oh Katsbach on the Water was glorious to him:
He gave the French a lesson, and taught them to swim,
Good-bye, pretty Frenchmen, to Baltic land and wave,
The fishes are ready to furnish you a grave.

With a rattling refrain of:

Juchheissassa!
Und die Deutschen sind da,
Die Deutschen sind lustig,
Sie rufen hurra!

In the next verse another bitter pill is handed to France:

At Leipzig-on-the-Plain was a glad and gallant fight:
To grief he turn'd their glory, to mourning brought their might.

All breathless they lay there when that stout fight was won.
And *Blücher* was created a Field Marshal anon.

This song was composed too early to include *Waterloo* in its reminiscences; but for all we know, a supplementary verse may have been added by this time.

One of the most popular, if not the superlatively popular song of the German side is Arndt's "Was ist des Deutschen Vaterland," to which *Reichardt* set music. In order to define the German's Fatherland, the poet proceeds on the exhaustive principle, by showing what it is not. As the whole is greater than its part, the Vaterland is presumed to scorn the supposition that it is composed of any individual portions. It is a grand totality, with lingual instead of political boundaries.

What is the German's Fatherland?
Or Swabia's hills or Prussia's strand?
Or on the Rhine where vine-cups pearl,
Or on the Belt where seamews whirl?
Oh no, no, no,
His Fatherland must greater grow.

What is the German's Fatherland?
Bavaria green, or Styria grand?
The title may not Austria claim,
So rich in honor, rich in fame?
Oh no, no, no,
His Fatherland must greater grow.

What is the German's Fatherland?
Oh tell me where its bounds expand:
Helvetia's peaks or gay Tyrol?
Their land, their peoples glad my soul.
Oh no, no, no,
His Fatherland must greater grow.

Finally the question is answered, and the frontiers poetically fixed thus:—

As far as e'er the German tongue
To God in heaven sings its song,
So far alone,
O gallant German, call thine own.

It is not often that the war-singers of belligerent nationalities exchange the retort discourteous. We English should be astonished and perhaps somewhat discomposed, if in answer to our musical assertion that "Britons never shall be slaves," an enemy burst forth with "Oh, but Britons often have been." Yet a parallel case is *Alfred de Musset's* retort to *Nikolaus Becker*, which all France is now singing. "Sie sollen ihn nicht haben, den freien deutschen Rhein," wrote *Becker*. "Nous l'avons eu, votre Rhin allemand," returned the mocking Frenchman. The following excellent translations of both songs are from the pen of Dr. J. P. Steele, and first appeared in print in the year 1866, when the Luxembourg demand and the rectification of frontiers threatened to precipitate the present state of affairs between France and Prussia. Of *de Musset's* retort we may remark that the allusion to the German maidens welcoming the French soldiery and being glad to pour out for them the thin white wine of the country (*le petit vin blanc*), is a little fiction contrary to history, morality and oinology.

THE GERMAN VIEW.

It never shall be France's,
The free, the German Rhine,
Tho' raven-like she glances
And croaks her foul design.

So long as calmly gliding
It wears its mantle green,
So long as our dividing
Its mirrored wave is seen,

It never shall be France's,
The free, the German Rhine,
So long as youth enhances
His fervor with its wine.

So long as, sentry keeping,
The rocks its margin stud;
So long as spires are steeping
Their image in its flood;

It never shall be France's,
The free, the German Rhine,
So long as festive dances
Its lover-groups combine;

So long as angler bringeth
His lusty trout to shore,
So long as minstrel singeth
Its praise from door to door.

It never shall be France's,
The free, the German Rhine,
Until its broad expanse is
Its last defender's shrine.

THE FRENCH VIEW.

Your German Rhine has been ours before!
He has served our vassal bowls to fill.
Can sing its praise from door to door
Efface the hoof-prints, legible still,
Of our cavalry charge that bathed its left bank in your gore!

Your German Rhine has been ours before!
On its breast the wound yet gaped wide.
Which conquering Condé made, when he tore
Thro' its mantle of green to the farther side:
Where once the sire has ridden, shall the son not ride once more!

Your German Rhine has been ours before!
Of your German virtues what remains
When across its flood our legions pour
And the Empire over-clouds your plains?
When all your men have fallen, have ye other men in store?

Your German Rhine has been ours before!
If ye your annals would fain forget,
Your daughters remember the days of yore.
And wish the Frenchman among them yet,
For whom your vintage white they were always blithe to pour.

If your German Rhine be yours once more,
Then wash your liveries in its tide;
But pitch your arrogance somewhat lower!
Can ye recall with generous pride
Your myriad raven-beaks that drank the dying Eagle's gore?

May your German Rhine flow evermore

In peace; and modestly may each spire
Be mirrored fair in its glassy floor!

But, oh! keep down your bacchanal fire,
Which, else, may rouse to life again the victor hearts of yore.

In the latter translation, Dr. Steele has adopted a metre foreign to French verse, but admirably fitted to convey the rollicking *verve* of the original.

One of the shrewdest moves in connection with this war on the part of the Emperor was the impressment into Imperial service of the "*Marseillaise*"—a chant ever associated not only with red republicanism, but with undying hostility to Napoleon personally. To enlist the "*Marseillaise*" was to excommunicate *Rocheport's* paper, the very name of which would thus be struck out of the revolutionary register. The trick succeeded: *Rocheport* threw up his hand, and the literary *Marseillaise* has ceased to appear. The vocal "*Marseillaise*," too, is having such a surfeit of popularity, that satiety will probably soon set in, and Paris will shelve the tune until—the next revolution. It is a grand but unhappy story. It was conceived—according to *Lamartine's* story—under the influence of wine and genius and moonshine and cold; its strains accompanied its author into banishment, and the man in whose house it was created to the guillotine. *Rouget de Lisle*, an officer garrisoned at *Strasbourg*, composed it one cold night in the house of *Dietrich*, the mayor of the city. He had been drinking: his head was hot, his frame cold; and he tottered, says *Lamartine*, "into his lonely room, slowly seeking inspiration, now in his patriotic soul, now in his harpsichord; sometimes composing the air before the words, sometimes the words before the air, and so combining them in his thoughts that he himself did not know whether the notes or the verses came first, and that it was impossible to separate the poetry from the music, or the sentiment from the expression." Then he fell asleep over the harpsichord. The next day he noted down the composition with difficulty, and took it to *Dietrich*, who summoned his family to hear the new song. Their enthusiasm broke out of all bounds: the hymn of the country was found! A few months later *Dietrich* went to the scaffold to the sound of those notes; and a year or two afterwards *de Lisle*, proscribed as a royalist, and flying through a pass in the Upper Alps, asked his guide what was the name of that hymn, heard in the distance. "*La Marseillaise*," was the reply. The people of *Marseilles* had adopted the air, which afterwards bore their name. "The weapon," says *Lamartine*, "recoiled against the hand which had forged it; the revolution in its madness no longer recognized its own voice."

The following translation, whose fidelity is its chief merit, is by the practised hand of Mr. John Oxenford.

Come, children of your country, come;
New glory dawns upon the world.
Our tyrants, rushing to their doom,
Their bloody standards have unfurled;
Already on our plains we hear
The murmurs of a savage horde;
They threaten with the murderous sword
Your comrades and your children dear.
Then up and form your ranks, the hireling foe withstand,
March on—his craven blood must fertilize the land.

Those banded serfs, what would they have,
By tyrant kings together brought?
Whom are those fetters to enslave
Which long ago their hands have wrought?
You, Frenchmen—you they would enchain:
Doth not the thought your bosoms fire?
The ancient bondage they desire
To force upon your necks again.
Then up and form your ranks, the hireling foe withstand,
March on—his craven blood must fertilize the land.

Those marshalled foreigners, shall they
Make laws to reach the Frenchman's hearth?
Shall hireling troops who fight for pay
Strike down our warriors to the earth?
God! shall we bow beneath the weight
Of hands that slavish fetters wear?
Shall ruthless despots once more dare
To be the masters of our fate?
Then up and form your ranks, the hireling foe withstand,
March on—his craven blood must fertilize the land.

Yet, generous warriors, still forbear
To deal on all your vengeful blows;
The train of hapless victims spare:
Against their will they are our foes.
But oh! these despots stain'd with blood,
These traitors leagued with base Bouillé,
Who make their native land their prey—
Death to the savage tiger brood!
Then up and form your ranks; the hireling foe withstand,
March on—his craven blood must fertilize the land.

Come, love of country guide us now,
Endow our vengeful arms with might;
And, dearest liberty, do thou
Aid thy defenders in the fight.
Unto our flags let victory
Called by thy stirring accents haste.
And may thy dying foes at last
Thy triumph and our glory see.
Then up and form your ranks; the hireling foe withstand,
March on—his craven blood must fertilize the land.

The fault of the above translation is that it does not sing easily. Now the "Marseillaise" is nothing without the tune: it is that which lends it all the expression. But Mr. Oxenford's first line gives "Come children" to quavers, "of" to a crotchet with a strong accent, the first in the bar, and "your country co-o-ome," spreading the latter word (in French a dissyllable) over D B and G. The result is very awkward. To be fair to Mr. Oxenford, he expressly puts forth his version as a reading translation, not a singing one; only in a poem like the "Marseillaise" one involuntarily hums the air in reading the verse. It is the air which invests with infinite pathos the third line in the last verse.

"Liberté, liberté, chérie,
Combats avec tes défenseurs."

An apostrophe which is terribly weakened by the "dearest liberty" of the translator; which sounds like the beginning of a love letter.

Rouget de Lisle lived till 1836—long enough to see another revolution and another revolutionary chant—"La Parisienne," of Casimir Delavigne, to the sounds of which the throne of Charles X. tottered, and the Monarchy of July was established. Eighteen years later this dynasty also went, and Alexandre Dumas and Auguste Maquet took up the lyre and chanted the republic into fashion with "Mourir pour la patrie." Curiously enough, these three songs—the products of different epochs, but each abounding in savage invocations against French monarchs and all such as aid French monarchs—are sung at the present time in defiance of a foe whose crime is to have insulted the Emperor of the French.

A Contribution to the Beethoven Festival.

Professor Heinrich Dorn has published in the *Post* the following interesting article:—

According to an official report in the *Voss Zeitung*, the Berlin Musikverein and the Berlin Tonkünstlerverein have applied to Herr von Hülsen, and requested him to act as chairman of a new Festival Committee, about to be formed. Very sensible!

We well know that Herren Bumke, Phillip and Thadewald are most worthy men and sterling musicians; their efforts, by means of a *Congregation* which they founded, to improve the pecuniary circumstances of the poorer class of musicians, have already been attended with material benefits to the performers in small bands, and to the members of the Musical Exchange (*Musikbörse*) as it is called; but to do anything successfully in Berlin at the present moment, when the eyes of the whole artistic world are directed hither, and after Bonn, as the birthplace, and Vienna, as the residence, of the deceased master, have made every preparation for a Musical Festival of an extraordinary description—there needs a brilliant name, which these gentlemen do not possess, while the institution they represent does not enjoy sufficient credit to accomplish the task they would undertake. The intention, too, expressed in their address: "Of laying, with the surplus from the Beethoven Festival treasury, the foundation of a Concert Hall on a grand scale, shows only too plainly that they are as far from having formed a correct idea of the expenses to be incurred, as they have of other points, unless Herr von Hülsen were obliging enough to forward to a different address from the customary one the Operahouse receipts of *Fidelio*, and the Theatre Royal receipts for *Egmont*. Let the enterprising gentlemen, who have

already retired, console themselves with the consciousness that their intentions were good, and let individual members of the Musikverein support, to the best of their ability, the forthcoming performances.

Just in the same way, the Berlin Tonkünstlerverein had no excuse for placing himself at the head of such an undertaking, save the very justifiable one, that some body or other must take the initiative. Its former partner, the Musikverein, was, it is true, in a position to get up, unaided, grand musical performances, and consequently to assist effectually in any performances of the same nature; but this power is utterly wanting to the Tonkünstlerverein; the very small number of members able to play any instrument save the piano are either members of the Royal orchestras, or their substitutes, and so little independent that no reliance can be placed upon their promises of co-operation. As I myself, in my character of ex-president, am still an honorary member of the Verein in question, I am well acquainted with the praiseworthy efforts made by it, and I fully appreciate them; but I cannot see in them the foundation on which to raise a Beethoven Festival Committee for Berlin. I, therefore, repeat my firm conviction that it is a very sensible proceeding to change the whole plan, and, with Herr von Hülsen as chairman, form a fresh committee, with which—in just consideration of the original promoters, and also because he would make a most able secretary—Dr. Alsleben should be associated as delegate of the two Associations.

Other names are now mentioned on the committee: Herr von Hülsen, Joachim, Radecke, Ries, and Taubert; these are men whom all Germany knows; men who have not first to be looked up in the *Berlin Directory*; men with whom it is certain that the artistic notabilities in the commercial world, and among the aristocracy, will gladly ally themselves. For this reason we can no longer doubt that Julius Stern, though not at present in Berlin, will not refuse another invitation to co-operate in the undertaking. Without vigorous support from Stern's Verein and the Singakademie, it would be difficult to get up a really imposing Beethoven Festival. In order to ensure the co-operation of the last-named body, its chief director, Professor Grell, was, of course, also appointed a committee-man, though, on account of his health, he gratefully declined the office, which must necessarily entail great fatigue. The writer, too, of the present lines did not deem it becoming to accept the honorable call made on him; it is sufficient that the future conductors, and the virtuosos who will cast a lustre over the Festival, should be invited by the practical musicians to attend the preliminary deliberations; there is always ballast enough on such occasions—but the vessel must not be needlessly overlaid. It certainly would not have been so by a man like Tausig, had he, in this instance, joined the cream of our artistic contemporaries in Berlin; but the set-off for his proposed co-operation was: that Richard Wagner should be offered the chief direction of the Festival. This ridiculously pretentious project was naturally enough rejected, and Herr Tausig subsequently thought fit to return his diploma as honorary member of the Berlin Tonkünstler Verein.

What a strange thing it is that certain persons never learn to distinguish what is becoming from what is unbecoming! For instance, the Vienna Committee asked Herr R. Wagner to be one of the conductors at the Beethoven Festival. Scarcely had the *Illustrirte Zeitung* of the 18th June published the fact that Herr R. Wagner, "with grateful appreciation of the honor done him," declined according to the invitation, than that gentleman trumpeted forth, in the columns of the Vienna papers, that he did not write and answer the committee, but had conveyed his refusal orally through a friend (because certain persons, not fanatic Wagnerites, were on the committee). That a man may be a celebrated composer, and yet not observe the slightest measure in his behavior, is a fact which—as all the world knows—Wagner has sufficiently shown for years past. This incident, not in the least surprising on the part of the composer of *Tannhäuser*, would, therefore, hardly have been touched upon here, were it not so different from the conduct of another great artist, who behaved in a diametrically opposite manner under similar circumstances. The Vienna Committee requested Herren Wagner, Liszt, and Lachner, to conduct the most important works; Herren Joachim, Laub, and Mme. Clara Schumann, to add lustre to the Festival, by taking part in it as solo instrumentalists. In consequence of the rude expectation of a man like Wagner, Joachim, the master, stated that though he much regretted it, it was impossible that he should respond to the flattering invitation. He might easily have assigned some material circumstance or other as a pretext for his refusal, if, out of consideration for the persons included in the same invitation, he had

not deemed it his duty to be truthful; he would, he said, have gone, had he seen a possibility of his being able to co-operate joyously.

Had, for instance, the direction of the concerts been confided to one of the local conductors of Vienna, I should not, on such an occasion, have cared about the greater or less amount of partiality I feel for one name or the other, but simply, like a pilgrim inspired by a hearty wish to dispose my best offerings on the holy shrine, have quietly accommodated myself to existing arrangements. But the direction of the concerts has been confided to artists from other places and with strongly expressed tendencies, and, though I must confess that it would have been impossible to select more celebrated names, I cannot, unfortunately, shut my eyes to the fact that in my opinion, the picture of Beethoven's sublime and simple grandeur, which in plain moral majesty has gradually subjected the entire globe, is thereby disturbed. As, under such circumstances, it would be impossible for me to enter, heart and soul, into the joyous work, I am, doubtless, acting in the spirit of the honorable Committee by keeping away from the Festival, in order not to interfere with the unanimous feeling of rejoicing."

This is the language and the behavior of a true artist!

Though our Berlin Committee, at its first meeting, on the 12th June, selected the 17th December, and following days, as the date of the Festival, their decision may be considered merely temporary. As regards the Theatre, it is, perhaps a matter of indifference whether the Festival is held shortly before or long after Christmas; but for the concert-room, and all the conveniences connected with it, the proximity of old Boguy, otherwise so profitable, might be attended with a certain amount of danger. *Videant consules ne detrimentum respublica capiat.*

Wagner's "Flying Dutchman" in London.

[From the Orchestra, July 29].

The production of Wagner's opera "*L'Olandese Dannato*" at Drury Lane, has, despite the late period of its performance in the season, and the disturbing influences of political excitement, aroused a large degree of interest. The first sensation upon hearing it was, as far as the outside public was concerned, wonder that music of this kind should be stigmatized as crude, incomprehensible, and unattractive. The audience found everything to understand and much to admire. They did not care to differentiate between Wagner's earlier and later manner; they only felt that this work was lofty and emotional and marked by genius. The libretto is itself a piece of high workmanship. It is founded on a story of strong psychological interest; it is written by the maestro himself in exalted style, contains excellent German verse, and preserves that intimate rapport between poem and music which exists at its best when composer can write and librettist compose. The old legend of Vanderdecken receives plain and straightforward illustration. The doomed man—doomed to endless restlessness on earth for having impiously sworn to outwit the elements, with the chance of rescue made conditional upon his finding a woman who will love him truly until her death—is thrown upon the coast of Norway in one of those septennial respite which are granted him for the purpose of finding the said daughter of Eve. Every seven years he has come to shore with the object of finding his guardian angel in a woman's love. Many women have given him their hearts, only to break troth afterwards, and lose their own souls. Hopeless of ever finding release from doom under conditions so hard, the Dutchman lands in the Norwegian bay. There he encounters a fisherman whose sloop is stranded, and who has a daughter *Senta* at home. The Dutchman asks for her hand, promising vast treasure. The Norwegian skipper is delighted at the prospect of gaining a wealthy son-in-law, and promises to guide him to his home and recommend him to his daughter. So ends the first act, which is musically made interesting by the elaboration and contrast of sombreness and gaiety suggested by the Norwegian's vessel and the doomed Dutch craft lying alongside in the bay. Constant change of time and rhythm are all in Wagner's mannerism—curious abandonment of a commenced phrase, and a gliding to something new and unexpected. The fault of the music is its tendency to repetition and to long involved soliloquies unbroken by dramatic incident and interesting only from the psycho-analytical point of view. But a fine duet between the Dutchman (Mr. Santley) and *Daland* the Norwegian (Signor Foli) created a good impression and brought down the curtain well. The second act leads us to the chamber of *Senta*, the daughter spoken of, surrounded by spinning girls, whose *Spinnlied* in rhythmic measure is altogether

popular and *deutsch*, and very little Wagnerisch. This charming movement caused general pleasure. *Senta* herself neither spins nor sings; she is absorbed in dreamy contemplation of a portrait on the wall—that of the doomed *Dutchman*, with whose weird history she is conversant. This *Senta*, who is of a melancholy and cataleptic temperament, tells her companions the fearful story of the sinner's condemnation; until the awful nature of the doom so works upon her imagination that she vows to achieve his rescue by sacrificing her love and life to him. On this mood her lover *Erik* breaks, and is naturally perturbed at such devotion. The return of *Daland* is announced and the girls flock off to prepare for the sailors. *Erik* presses his snit, but his old love has little effect upon *Senta* now. *Daland* returns and introduces the *Dutchman*; and a scene of intense but unexpressed earnestness follows—a fascination which finds vent in words only when *Daland* retires, and *Senta*'s devotedness is answered by the triumphant joy of the doomed *Dutchman*. The duet in which this expression takes place opens with a dreamy unison passage for the *Dutchman*, chiefly unaccompanied, in which he seems to recognize the realization of past visions; then proceeds to some smoothly written cantabile, lying well for Mr. Santley's voice; followed by concerted passages for the two, coming to a temporary close with a cadenza for both, in which the brilliant voice and execution of Mlle. de Murska (as *Senta*) was most effectively displayed. The subsequent portions of the duet, involving several changes of time and rhythm, express the devotion of *Senta*, and the joy of the lover at his hoped for release. Each phase of this important movement is replete with dramatic conception and powerful handling, coupled with a mastery over orchestral varieties and combinations that should suffice to establish Wagner's claims to recognition as a remarkable, if not a great composer. A burst of applause at the end attested that such music can command ready appreciation even among an audience strange to Wagnerism. From this duet we are led without interruption to a trio—the two lovers and *Daland*—which brings the second act to a highly effective close; and the three singers were twice called before the curtain. The third act opens with a lusty chorus of the Norwegian sailors, anchored in their vessel alongside the silent Dutch ship. Maidens from shore bring provisions to the Dutch vessel, which they hail in vain, a replica being supplied by the "chaff" of the Norwegian crew. The antique build and outlandish rig of the strange sail and her imperturbable silliness receive from the jolly Norwegian crew such ridicule as this:

"Say, have you no message nor letters for land?
To our great-great-grandfathers all such we will hand."

No response however is vouchsafed. The stage being clear, *Erik* and *Senta* enter in agitation; the former reproaching his affianced with her altered affections. The colloquy is overheard by the *Dutchman*, who releases *Senta* from her vow, and prepares to sail wearily away, his hope of salvation ended. But *Senta* is not to be outdone in generosity. She casts herself into the sea, after the Dutch vessel, crying out that she is true until death. The spell is broken; a true woman is found: the doomed vessel sinks, granting kindly death to the crew; and an apotheosis of *Senta* and her lover follows. The third act is not so powerful as the second, but it is full of exalted music, and the stage effect is very good. The opera was admirably filled. Mlle. de Murska realized to the life the trance-given maiden with her intense ideality and singleness of heart. Mr. Santley looked and sang like a hopeless and life-weary sufferer, stricken with inexpressible woe. *Mary*, *Senta*'s friend, and *Erik*, her lover, were placed in the hands of Mme. Corsi and the new tenor Sig. Perotti, who has abundant merits. Sig. Foli, as stated, was *Daland*, and a helmsman with a single song received the attention of Sig. Rinaldini. The Italian translation, by Sig. Marchesi, is an accurate and meritorious version of the German text. To Sig. Arditì is due the credit of great and successful pains in the rehearsing and direction of the work.

[From the Musical World, July 30.]

The long-promised Italian version of Herr Richard Wagner's romantic opera, *Der Fliegende Holländer*, under the title of *L'Olandese Dannato*, was produced at this theatre on Saturday night, with every mark of success. Thus Mr. George Wood has, though late in the season, redeemed another promise, and again justified the confidence reposed in his management. The utmost care has been taken in putting the opera upon the stage; while, to judge from the result Sig. Arditì must have bestowed even more than his accustomed diligence in preparing the music, which, like all Herr Wagner has written, even his earliest known dramatic work, the grand opera of *Rienzi* (brought out some time ago at the Paris The-

tre Lyrique), is trying in equal degrees for orchestra, chorus, and solo singers. The abandonment of the first idea of introducing Herr Wagner as an operatic composer at our Italian Opera by his *Tannhäuser*, and substituting his *Fliegende Holländer*, was, we think, judicious; for though between the composition of *Tannhäuser*, and that of the *Fliegende Holländer* there was only an interval of three years, the Thuringian opera is far more than three years in advance of its immediate predecessor. In the *Holländer* the composer may be said to have first tried the new system afterwards destined to make such a noise in the world, and to lead to such bitter and acrimonious controversy.

Having thus felt his way, he developed it more elaborately in *Tannhäuser*; and from *Tannhäuser* to *Lohengrin* was another step towards the goal which, through the successive stages of *Tristan und Isolde* and the *Meistersinger von Nürnberg*, was ultimately reached in the trilogy of the *Nibelungen*. If we are to welcome such music and ultimately to adopt the Wagnerian doctrine of the "Art-work of the Future," it is as well to begin from the beginning—with an opera, in short, composed when the Prophet was more like other men. We have always thought, moreover, that Herr Wagner's very best, because less extravagant, dramatic work, was the *Holländer*, which, amid much that is incoherent and formless, contains much genuine music, and the promise of much more to come. Every step since taken in advance of it seems to us a step in the wrong direction.

The opera is powerfully cast at Drury Lane, and in *Senta* and the nameless *Dutchman*, to save whom from perdition the Norwegian maiden sacrifices her life, Mlle. Ilma di Murska and Mr. Santley are provided with parts which have, already in one performance, enabled them to win the highest possible distinction. The other characters are supported, and well supported by Signor Perotti (*Erik* the Hunter), Signor Foli (*Daland*, the Norwegian skipper), Signor Rinaldini (the Helmsman), and Mme. Corsi (*Maria*).

Strange to say, considering the attraction one might suppose would attach to an opera by a composer who, in one way or another, has been the incessant talk of the musical world for more than 30 years, and scarcely any of whose dramatic music, occasional selections at concerts allowed for, is known in England, the house was not very full. In revenge, however, the audience was uproarious from first to last. The overture which provides material for all the most important dramatic situations of the opera, was loudly encored; and no wonder, the executants being beyond reproach.

Happily, Herr Wagner allows few opportunities for encoring in the course of his work; and had Signor Arditì been satisfied with acknowledging the applause, instead of repeating the overture—perhaps the least coherent, certainly the noisiest piece of the whole—he would have acted more discreetly. However, almost every piece was applauded with more or less heartiness; and this may in a measure be explained by the fact that the audience, from the drawing up of the curtain and the exhibition of the Norwegian vessel at anchor, to the self-immolation of *Senta* and the disappearance of the *Dutchman*'s ship in the last scene, found themselves in the presence of something quite new and strange, something for the greater part unlike anything whatever they had previously witnessed. The calls for the principal singers at the termination of each act were hearty and unanimous.

The operas performed during this week (the last of the season) have been *Otello* (Monday); *L'Olandese Dannato* (Tuesday); and *Lucia di Lammermoor* (Thursday). A composite entertainment—including an act from *Traviata*, an act from *Martha*, and an act from *Lucia*—for the benefit of Mlle. Nilsson, and her last appearance in England before her visit to America, is announced for this evening—the last performance of the season.

[From the Same.]

APROPOS OF THE HOLLÄNDER.

"But there arose a colossal genius, a flaming spirit, to whom was decreed a crown of fire and gold." The speaker is Abbé Liszt; the individual spoken of, Herr Richard Wagner, whose star, last Saturday night, was visible above the English horizon for the first time. Previously, nothing but scintillations of its brightness could be detected; and not a few sympathetic souls chafed under the deprivation. Let us hope that, at last, they are happy.

One or two general reflections arise out of the production of *Der Fliegende Holländer*, and may be best dealt with at the outset. We shall probably hear many quotations of "Magna est veritas," &c., and many remarks to the effect that the English press, having kept Wagner out of the country for years,

has at length been overcome. There will be great jubilation at the supposed victory of truth over prejudice, and great kindling of hope, now that the Apostle of Future Music has gained a footing in the land. The sight of happiness is always agreeable to a well-constituted mind, and we have not the smallest desire to interfere with the pleasure of young Anglo-Germans. It must be stated, nevertheless, that the idea of journalism keeping Wagner out of England is a chimera, only a little less wild than the poet-composer's own theory as to the opposition he encounters.

Herr Wagner went to sleep not long ago, and dreamed of a ubiquitous and omnipotent organization of Jews, which met him at every turn, eager to be avenged upon the man who sneered at Mendelssohn, and called Meyerbeer "the most despicable music-manufacturer of the period." With regard to England, Herr Wagner saw in his dream that our religion, being largely influenced by the Old Testament, made us very susceptible to the operations of the Jewish league, and secured for his enemies an easy victory. Waking up, he wrote a pamphlet, in which these fancies were put forward as realities; and his disciples naturally imitate their master; but the latter was not more self-deceived than are the former. Supposing, however, that the charge made against the press were true, there is an obvious and sufficient justification. It is possible to look upon Herr Wagner's music as destructive to the interests of art; and therefore, as music upon which all art-conservators should wage war. To establish a sanitary cordon, in hope of keeping out such poison, would be, therefore, an act of which the doers need feel no shame. We should question its policy, nevertheless; at all events, with reference to the fully-developed Wagnerian theory and practice. Pope's dictum,—

"Vice is a monster of so frightful mien,
As, to be hated, needs but to be seen."

is thoroughly applicable to the art-vice of which we speak—applicable enough even to disprove the sequel; for under no circumstances should we "first endure, then pity, then embrace," say, *Tristan und Isolde*. It follows that Herr Wagner's opponents can desire no better thing than the production in England, of all his works, and if a manager could be found willing to sacrifice a fortune on their account, he would deserve recouping from the national treasury, with a bonus added.

The foregoing observations are, however, very nearly beside the mark when connected with *Der Fliegende Holländer*. Whatever the fate of this opera, it can bear only in a slight degree upon the Wagnerian controversy—for the sufficient reason that the opera itself but faintly illustrates Wagnerian doctrines. The inventor of future music, if Herr Wagner be the inventor (which those will doubt who read the curious parallel between him and Lully in Riehli's *Culturstudien aus drei Jahrhunderten*), is no Minerva, sprung, fully developed, from the brain of Jove. Like Beethoven he has had "styles," commencing with the Italian French *Das Liebesverbot* and *Rienzi*, just "feeling his feet," to use a nursery expression, in *Der Fliegende Holländer*—where, also, he came in contact with his beloved legends—and finally running off on his own account in *Tannhäuser*, *Lohengrin*, *Tristan und Isolde*, and the *Nibelungen*. It is probable, therefore, that Herr Wagner now looks upon *Der Fliegende Holländer* as Goliath of Gath might have looked upon the toy-spear of his youthful days, and we can imagine how regretfully the composer of Lucerne has heard that London selected what he did at thirty years of age in preference to an illustration of his riper genius. Herr Wagner may, however, console himself with the thought that *Der Fliegende Holländer* is very good milk for babes, and that, when the digestive powers of English amateurs are stronger, a cry will be raised for something more substantial.

Under the circumstances we have detailed, there is no need to argue for or against Herr Wagner's distinctive theories, which his third opera but dimly foreshadows. To those, however, who, knowing somewhat of their realistic character, are attracted by daring novelty, we would commend the words of Lortzing: "If art is to be anything at all, it must indulge in a great many things that are unnatural; and herein lies the charm of art, that, notwithstanding its heterogeneous means, it can bring about an illusion that shall resemble real life." To these remarks may fittingly be added those of Goethe: "Herein lies the dangerous demon for you youngsters: You are quick to create new ideas, but how about giving them shape and form? Every branch of art has its weak point in theory, which must be retained in practice, because by suppressing it you come too near to Nature and art is made inartistic." The passage we have italicized may be used as an exorcism, and ought effectually to "lay" the ghost of Future-Music whenever it appears. THADDEUS EGGER.

[From the Musical Times.]

So thoroughly has the public been warned off accepting the music of Wagner in this country, that we could scarcely wonder at the number of empty stalls which met the eye on Saturday the 23rd ult., when the curtain rose for the first performance of "Der Fliegende Holländer," or, as the title has been Italianized, "L'Olandese Dannato." But, in spite of much opposition, even concert frequenters have been now and then made acquainted with some of the works of the great prophet; for the overture to Tannhäuser has been often performed at the Crystal Palace and elsewhere, young ladies play the March from the same Opera on the pianoforte, and the Introduction to "Lohengrin" has been re-demanded with acclamations at the Philharmonic. All this of course shows that the public is gradually taking the liberty of judging for itself; and although, therefore, as we have said, the house was thin on the production of his Opera for the first time in England, there can be no doubt that Herr Wagner has made his mark here, and that it will not be very easily effaced. This was first apparent by the burst of applause which could scarcely be restrained until the overture had finished; and the encore which was most positively insisted upon almost unanimously. The original, we might almost say eccentric, instrumentation of this Prelude so strongly indicates a mind unaccustomed to be bound by the conventional rules of art that, were it not for the obvious power which underlies his innovative tendencies, the music would be simply thrown aside as worthless. Judged, however, as a characteristic foreshadowing of the romantic story which is to come, there is a dramatic feeling so strangely weird and thrilling in parts, so full of that sense of the supernatural throughout, that it is impossible to resist its fascination. The whole of the first act, although somewhat gloomy, from the nature of the subject, is remarkably dramatic, the only objection being that the passages of mere declamation are somewhat too much lengthened. The best music of the opera is in the second act, which opens with a charmingly fresh chorus of young girls, who are discovered spinning. Then comes the legend of the "Flying Dutchman," related by the half demented *Senta*, who believes that she is destined to remove the curse from the roving seaman by remaining constant in her attachment to him. The broken phrases to which this legend is set, are truly in sympathy with the words; and there is also some clever and effective writing in the Duet with the Hunter *Erik*, which follows. But the gem of the work is the grand duet between *Senta* and the Dutchman, in which she declares her love, and pledges her faith to him. The varied feelings throughout this long and elaborate duet are so felicitously expressed in the vocal parts, the instrumentation is so richly colored, and the situation itself has such deep interest, that the applause at the conclusion was loud and prolonged enough to amount to a positive Wagnerian demonstration. The last act opens with a chorus of Norwegian sailors, the theme of which is prominent in the overture. The music which follows has much dramatic interest; but it is so little moulded on the operatic plan of detaching portions of the action of the piece for the manufacture of songs, duets, trios and quartets that we can hold out but small hope for the music-shops. How far the composer has gained in effect by throwing over the usual conventionalities of the lyrical drama is a question which on one hearing of this remarkable Opera, we are not competent to pronounce; but that every one of the audience felt under the influence of a man who had struck out an original path for himself, and had power enough to make others accompany him, was apparent by the deep interest with which every note was listened to, and the enthusiastic applause with which the various pieces were received. Be it remembered, however, that "L'Olandese Dannato," is not to be accepted as an exponent of the developed style of Wagner, for it is an early opera, and contains much that he would now willingly exchange.

From "Tannhäuser," of which we know but little, to "Walkyrie," of which we know nothing, he has worked upon a theory which, for good or evil, has materially influenced public musical feeling in Germany, and is now likely, at least, to cause much division of opinion in England. That he may have a fair trial is our earnest wish; and we cannot but thank the manager of Drury Lane for giving us a chance of hearing even an immature specimen of the style of this much abused composer. In every respect the execution of the Opera must be commended in the highest degree. Mr. Sandley, as the Dutchman, and Mlle. Ilma di Murska as *Senta*, achieved a real triumph in the great duet in the second act, and indeed sang the whole of the music with a perfect mastery over its extreme difficulties. Signor Foli was an excellent representative of the Norwegian Skipper, *Daland*, and Signor Perotti (who lately

made a successful debut as *Faust*), created quite an enthusiasm as *Erik* the Hunter. The Opera was well placed upon the stage, and Signor Arditì contributed much to its success by his watchful and intelligent conducting.

Provisional Statutes of the School for Practical Musicians in Connection with the Royal Academy of Arts, Berlin.

I.

In connection with the Royal Academy of Arts, besides the school founded, in virtue of a Royal Order of the 31st March, 1833, for musical composition, there has existed, since October 1st, 1869, a School of Practical Music, in which school instruction is now given on the violin, tenor, violoncello, and pianoforte, as well as in musical theory. The power is reserved of extending the school by establishing classes for solo and choral singing, and of completing the plan of study by including other instruments and other subjects.

II.

These several courses of instruction constitute together an Academic High School of Music, the objects of the said school being the maintenance, propagation, and development of a model classical style, by imparting as perfect an education as possible, to such students of talent as may entertain the same objects and be willing to carry them out, either as public artists, as composers and teachers, or in private life, by practising, spreading, and promoting art in this sense.

III.

With regard to the Academic School for Musical Composition, that will be carried on, until further notice, in conformity with the arrangements made by virtue of the regulation of the 30th July, 1833, affecting the musical section of the Royal Academy of Arts, and the regulation and plan of study, of the 4th September, 1834, affecting the Academic School for Musical Composition, provided such regulations be not subjected to revision.

IV.

Such persons only will be received into the Academic School for Practical Music as are in a condition to prove that they possess a previous education rendering them capable of higher efforts. Elementary musical instruction will not be imparted in the High School, except in so far as it may be in certain branches indispensable as a complement of general musical education, over and above the principal subject of study.

V.

As a rule, the qualifications for admission into the School for Practical Music are, that:

1. Candidates must have completed their sixteenth year.
2. They must prove they possess a general education, equal to that given to male pupils of the second class in a high school.
3. They must give a specimen of what their musical capabilities are.

VI.

The entire course of instruction in the School commences at the beginning of the month of September, and is continued uninterruptedly till its conclusion in the second week of the month of July. There is, however, a week's holiday at Christmas, Easter, and Whitsuntide, respectively.

Persons desiring to be admitted as students must address all communications to Professor Joachim, to whom they must, at the same time, forward a slight sketch of their life, written by themselves, and proofs of their fulfilling the necessary conditions.

VII.

The annual grand examination of candidates takes place during the first days of the month of September, but is more precisely fixed by the Director. It depends upon the will of the latter, and the necessities of the case, whether or no pupils, after a preparatory examination, shall be admitted also at Christmas and Easter.

If the examination prove satisfactory, and the conditions enumerated in Statute V. be fulfilled, the Directors will notify the fact to the Curators of the Royal Academy of Arts, who will order the admission of the candidates into the School of Practical Music, acquainting at the same time the Director of the Academy of the fact.

A candidate can be relieved from conditions Nos. 1 and 2, included under Statute V., in virtue of special musical talent, the dispensation to be accorded through the Curators of the Academy.

VIII.

Such pupils as are admitted are bound to attend

regularly the course of instruction; to observe and perform punctually the tasks set them; and to lead a moral life, both during, and out of, the hours devoted to study, as, also, to follow implicitly the instructions given them by the Director and the masters.

Students failing to observe these rules will be reprimanded, and, if they still continue not to observe the said rules, they shall, after having been warned without effect, be, at the request of the Directors, dismissed by the Curators of the Academy.

In urgent cases, the Director is empowered provisionally to forbid a student from attending the classes or frequenting the Institution.

IX.

The students are, moreover, bound, supposing that such is the decision of the Director, to take part in the public performances of the High School; but they must not, without his permission, perform in public elsewhere, or cause compositions of theirs to be performed.

X.

The course of study at the School lasts generally three years. On leaving the School, each student receives a certificate of his capabilities, such certificate being signed by the Director and the student's special professor.

XI.

The students of the School for Practical Music will be considered, just as much as the students of the School for Composition, students of the Academy of Arts, and may attend the artistic and scientific lectures of the Academy and the University, as well as use the Library of the Academy.

XII.

For the above instruction, the charge will be 80 thalers a year, in four equal portions, payable in advance, the first instalment to be paid on the student's admission, and each of the following three on the 2nd January, 1st April, and 1st July respectively. In the case of necessitous students of unusual talent, the charge may be remitted, or lessened, by the Curators.

XIII.

Advanced artists, desirous of attending the High School temporarily, can, after signifying their intention and paying the sum of 50 thalers, be received for half a year. But, like the other students, they bind themselves to follow the usual course of study, and the special instructions of the Director, as well as to co-operate in any public performances which may be given during the said period by the Institution, either as soloists, in the chorus, or in the band. The same rule applies also to such amateurs as have not chosen to practise the art as the business of their life, though, they may, of course, seek admission to the entire course of instruction imparted in the School (Statute VI., X.), on their engaging to submit to all the conditions prescribed (Statutes VIII., IX., X., XII.), from certain ones of which they can be exempted only by the Director, if he shall judge fit.

XIV.

The Director of the School for Practical Music will, with the approbation of his Majesty the King, be appointed by the Minister of Public Instruction. Other permanent teachers are appointed by the Minister, on the recommendation of the Director. The other teachers are named by the Director with the approval of the Minister, who may, however, withdraw that approval.

XV.

The Director and the Professors of the School of Music hold the same position in the general organization of the Royal Academy of Arts, more especially as relates to the Director and the Curators, as all other professors of the Academy, having an equal share in the rights and advantages of the latter, without detriment to the especial position with regard to the Senate, of those who are at the same time members of the Musical Section of the Academy.

XVI.

The masters appointed to the School for Practical Music are, as such, placed immediately and directly under the authority of the Director. They engage to give punctually the lessons they have to give in accordance with the plan of study, and to conform to any other instructions they may receive from the Director.

They constitute, under the presidentship of the Director, a College of Masters, which, as often as it may deem fit, shall meet to advise on the general affairs of the School of Music, and to decide on any thing else requiring its attention.

The masters are bound to support, with their talent, the public musical performances got up by the Institute.

XVII.

The masters in the School must not be at the same time masters in other public Musical Institutions in Berlin. Nor must they, without notifying the fact to the Director, and obtaining his consent, take part in any public musical performances in the said capital.

XVIII.

At the suggestion of the Director, public quartet performances will be given by the Instrumental Class of the School for Music, performances which will be carefully prepared and carried out by the masters, as models for the students and as a source of gratification to the public.

The students belonging to the Quartet-Class of the School of Music will be admitted free to the public quartet performances. The proceeds of these performances will, after the deduction of the expenses, and of the sum set aside for the Director and the Masters, be appropriated for the benefit of the School of Music, the Director having the right to propose how such proceeds shall be expended.

XIX.

The direction of such more important public performances, to be given by the School of Music, as may afterwards be decided on, is guaranteed to the Director of the Institution.

MUEHLER.

Minister of Religion, Instruction, and Medicine.
Berlin. 16th June, 1870.

Dwight's Journal of Music.

BOSTON, AUG. 27, 1870.

Handel's "Messiah."

How a great work of genius came to be,—how the flower springs up in a night, or the diamond in the cave became so full of light—is evermore a mystery. It is the same with the immortal masterworks of Poetry and Art, the same with "The Messiah." About the origin of the dear and noble Oratorio, among critics, there are several theories; as with the Iliad of Homer, and all works which live forever, there is mist and uncertainty about its beginning, though it is scarcely a century and a half old. The author, it is true, is known. But when and how did it originate in him? That is the question.

One theory makes it a mere money speculation of the harassed and brave composer. Having fairly used up and exhausted the soil of Italian Opera in London, he broke in upon new ground, and turned to more successful account his peculiar talent in the Fugue and great church style.

The usual account is this: Finding his operas fail, and weary with such trivial work, feeling that it was time now to do something far more worthy of his genius and more fitting his years, as he was getting old; having always had a religious turn; a staunch Lutheran in creed, well-read in his Bible; particularly fond of the prophets and of St. Paul, and impressed with the one pervading theme of the Scriptures, the fall and redemption of man, he resolved to put forth all his powers, and draw from all the resources of his art, to make an eloquent exposition of his faith in music, and interpret the Bible thus to the hearts of all men. In such a work he would discard the words and inventions of men. He would draw from the genuine fount of Inspiration, and from the Scriptures themselves call out pregnant sentences, and arrange them in an epic unity, in which the whole great drama should lie hid, needing music only to warm it out into full life. The story goes, that an English Archbishop, hearing of his intention, sent and begged him to wait a while, and he would write the words for him. But Han-

del replied indignantly: "Does he think that he can write better than prophets and apostles, full of the Holy Ghost? or, that I have not read and loved my Bible as well as he?" So he chose for himself such passages as he wanted, and having set them all in due order, till they filled out the circle of his thought, began at the beginning and turned it into music.

So far as this is historical fact, it must not be disputed. But in the main point, namely, as regards its being a work of deliberate design on the part of Handel, it is evidently conjectural. If it was so, it was an exception to almost all great works of genius.

Far lovelier to the imagination is theory which supposes it the result of slow successive accretions, or rather that it had a fragmentary and accidental origin; that it had long existed in parts, scattered through his whole past life, till finally in one glowing hour of genius they were all fused into one perfect whole, to the surprise of himself as of every one. This makes it seem more as if the design lay in the eternal counsels of Fate and God, as if the work were the culminating flower, or fruit, of the man's whole nature, and not the arbitrary manufacture of his will. The view is thus naturally stated by Zelter, perhaps the first of musical critics in his day, in a letter to Goethe:

"Herder has somewhere called the Messiah a Christian *Epos*, and that is the very word for it. In fact, this work contains in its fragmentary composition the whole convulsion of his Christianity, as faithful and reverential, as it is rationally poetic.

"The intention of the whole, taken as one work, I have always supposed to have arisen accidentally, and I can not wean myself from this opinion.

"The high festivals of the Church in Handel's time gave the composers an opportunity to set to music verses from all parts of the Bible, and from amongst it all some of the finest single pieces must have arisen. Handel, who had taste enough to reject the miserable church text of Broch, Picander and others, on which he and Bach and the rest had worked themselves weary, finally collected together the choruses which related to the Passion into one convulsion, got some clever man to make the connecting hooks and rings between them, if he did not do it himself, and so there arose a cyclical work, which I divide into four or five parts, &c."

"* * * The good Rochlitz deserves great thanks, but his history of the origin of the Messiah *a priori* looks to me like all history (so called). The history of a work of Art (and every work of Art has its proper history) cannot be counted on the fingers, if Nature herself takes a thousand years to manufacture one such creature, who then, after all, seems to make his appearance accidentally. Necessity itself cannot exist without accident. Let every one think for himself: for me this accidental character is an indispensable beauty in every work of genius. I find it more convenient for my enjoyment of the piece; it does not require me to excuse anything."

Still better is Goethe's response to this suggestion:

"Your view of the rhapsodical origin of this work coincides with mine entirely; very naturally the soul may build up a funeral-pile of fragmentary elements, which it knows how to touch with its own fire at last, and send it blazing up, a pyramid, to heaven."

And again:

"I am not disinclined to the thought that it is a collection, and bringing together from a rich treasury of simple things; for at bottom it is all the same, whether it acquire its unity at the beginning, or at the end; it is still the soul that brings it out; and in the Christian Old and New Testament sense it lay there long ago all ready to his hand. So we may say about Homer," &c., &c.

This is simply saying, what in one sense is a truism, that a great work of genius and of Art is (spiritually, essentially) of no age, and no one can tell its birthday. For such a work is always new, and cannot lose its freshness. Just so in conversing with a great, true man, you forget to think what age he may be of; a white-haired octogenarian, still he seems younger than yourself, younger (in feeling, in appreciation, in lively interest in all things) than the fastest specimen of "Young America."

THE NATIONAL MUSICAL CONGRESS, which was organized in this city a year ago, mainly through the zeal and energy of Mr. Tourjée, the head of the New England Musical Conservatory,—with a view to greater unity of purpose and of method in the musical development of the American people,—will hold its second annual Convention at Steinway Hall, New York, on Tuesday, Wednesday and Thursday next week (Aug. 30, 31, and Sept. 1). The following Programme of Exercises for the three days is given in the Circular of the Committee of Arrangements: Messrs. Henry C. Watson, John Stephenson, James Pech, Henry L. Stuart and Eben Tourjée:

Tuesday, August 30.

- 10 A.M. Transaction of Business, including the Appointment of Committees, Announcements, &c.
- 2.30 P.M. Opening Exercises. Addresses of Welcome. Response and Address, by the President.
- A Paper, by Henry C. Watson, Esq., New York. Subject: "The National Musical Congress; its Duties and its Objects."
- 4 P.M. A Paper by L. H. Southard, Mus. Doc., Director of Music, Peabody Institute, Baltimore, Md. Subject: "Musical Criticism."
- 8 P.M. A Paper by James Pech, Mus. Doc. Oxon., Senior Organist of Trinity Parish, New York. Subject: "Academical Degrees in Music."

Wednesday, August 31.

- 10 A.M. A Paper by Theo. F. Seward, Esq., Orange, N. J. Subject: "What can this Association do to Revive an Interest in Elementary Musical Instruction?"
- 11 A.M. An Illustration, by Luther Whiting Mason, Esq., Boston, Mass., of "The Method Employed in the Public Schools of Boston, in Teaching Vocal Music to Young Children," with practical exercises by a class of children from the Primary Schools of New York.

- 2.30 P.M. A Paper by Geo. F. Root, Esq., Chicago, Ill. Subject: "Philosophy of the Elementary Principles of Music."

- 4 P.M. A Paper by John P. Morgan, Esq., New York. Subject: "The Study of the Theory of Music, in its legitimate Relations to General Education."

- 8 P.M. A Paper by J. O'Neill, Esq., Boston, Mass. Subject: "The Voice Considered as the Organ of Aesthetic Feeling in Art."

Thursday, September 1.

- 10 A.M. Miscellaneous Business.
A Paper by S. A. Emery, Esq., Boston, Mass. Subject: "The Popular Taste."
- 11 A.M. A Paper by C. C. Converse, Esq., New York. Subject: "The Moral Influence of Music."
- 2.30 P.M. A Paper by Rev. E. Wentworth, D.D., Pittsfield, Mass. Subject: "Congregational Singing; its Advantages and its Difficulties."
- 3.30 P.M. A Paper by J. H. Cornell, Esq., New York. Subject: "Appropriate Music for the Church Service."

4.15 P.M. An address by John Zundel, Esq., of Brooklyn, N. Y., upon the same subject to be followed by a Discussion.

P.M. A Paper by Prof. Geo. J. Stoeckel, Mus.-Doc., of Yale College, New Haven, Conn. Subject: "Dramatic Music."

Closing Exercises.

Each Paper presented to the Association will be open for discussion for the members.

Valuable Papers from W. S. B. Mathews, Esq., Chicago, Ill. Subject: "The Art of Piano-Forte Playing," and from Carlo Bassini, Esq., Brooklyn, N. Y. Subject: "Vocal Culture," have been contributed, and will be read during the Anniversary.

The Exercises will be interspersed by Vocal and Instrumental Music of a high order by leading artists.

How is This? We have not been present at the Great Organ "Noonings" lately, and we print the following complaint in the hope that, in so far as it may be just, it may prompt to a reform.

"MR. EDITOR: A stranger in this city, I went to the Music Hall this noon, expecting to hear a musician-like exhibition of the capabilities of the Great Organ, and was most signally disappointed. The selections of music were not made in good taste, the rapid passages were badly blurred, and the music was not played in time. It was simply impossible for my ear—though it is a trained one—to distinguish in what kind of time the pieces were written, and what were the time combinations used. Making long waits in order to adjust the stops, and recommencing phrases in order to rectify mistakes in combination, were faults in the performance.

"Can you not exert your influence to make the Organ performances a credit to the musical culture of the city, and a pleasure, instead of a bitter disappointment, to musicians who may attend them?"

MUSICUS."

Boston, Aug. 17, 1870.

PARISIAN NOTES. The gay metropolis has no thought now for its Opera Grand or Comique, its Padeloup Concerts, Cafés Chantantes, Musard and the rest, but waiting in sullen fear and rage for quite another kind of music. Even the Marseillaise and other war hymns must have lost the exulting tone with which they were sung two weeks ago; the roar of besieging cannon and the hiss of bombshells threaten soon to set their wild strains to a gloomier harmony. Of musical items we find chiefly such as these:

According to one of our French exchanges, the progress made by the Prussians in the present war is entirely due to the fact that the King of Bavaria, being the proprietor of the copyright of Wagner's operas, and with an eye to business, has managed to introduce the melodies of these operas into the military bands of the Prussians. According to our contemporary, the French troops could stand the needle gun but not Wagner's music.—*Weekly Review*.

MM. Auber and Mme. Veuve Scribe have given up their authors' rights (500 francs a night) in *Masaniello*, so long as the *Marseillaise* is sung during the performance. Here is the letter of the distinguished composer, addressed to M. Perrin:

"MON CHER AMI,—Moi aussi, je veux apporter mon obole. N'étant plus assez jeune pour voler à la frontière, je pense avec attendrissement à ceux qui, plus favorisés, vont défendre le drapeau, et je renonce en leur faveur à mes droits sur les bénéfices de la *Muette*, tant que la *Marseillaise* lui fera un succès. —Amitié,—AUBER."

M. GUSTAVE BERTRAND, writing to the *Nord*, recommends the orchestra of the Imperial Opera House to adopt the accompaniment written by Hector Berlioz for the "*Marseillaise*." It is, he says, not only characterized by musicianlike effects, but its publication was dictated by a genuine spirit of patriotism, of which a proof is given in the assignment of the chorus to "every one who has a voice, a heart, and blood in his veins."

The annual free performances at the Parisian theatres on the 15th of August (Emperor's fête day) will not take place, but the ordinary prices of admission will be charged, and the entire proceeds devoted to the Patriotic Fund for the Sick and Wounded.

A singular illustration of hereditary talent for music has just been furnished at the Paris Conservatoire, where the first prize for singing, for opera, and opera comique, has fallen to Mlle. Blanche Thibault; her sister, Mlle. Gabrielle, being also one of the *lauréats*. These young ladies, who last year obtained prizes for pianoforte playing, and are good practical musicians, are the daughters of the chief of the band of the National Guard, one of the most popular artists in Paris.

The announcement that Paris is in a state of siege, coupled with the news that the workmen on the exterior of the new opera-house have nearly completed their task, suggests some unpleasant reflections as to the use which the new and much talked of building may be put to. To those who remember the lessons of history and are acquainted with the versatility of a French mob, the prospect must, to say the least of it, be filled with gloom for the architect and the chief decorator.

The most curious musical manifestation which the war has produced is that by Offenbach, who has composed an Imperial battle-song, called "*Dieu, garde l'Empereur*." As Offenbach is a native of Cologne, his future career in Germany will be closed by this composition.

The subject of the following more cheerful notice made many warm friends and admirers in musical circles here in Boston a few years ago:

Report says that there is now studying under M. Roger (the well-known tenor of the Grand Opera), an American young lady, whose career as a songstress he predicts will be unusually brilliant. He has a private theatre, in which the pupils frequently appear. The audience is composed of managers of operas, composers, and musical critics, and is as competent an assembly as could well be collected. They confirm M. Roger's predictions. The young lady is Miss Mackie, and she has adopted for the stage the pseudonym, Mlle. Gaetano. She passes in Paris generally for a Spaniard, and she looks like a daughter of Seville. Her admirers also accredit her with great beauty.

The *Orchestra* cites a couple of grim specimens of the excited French Muse; to wit:

The religious aspect which the war has to a certain extent assumed is oddly illustrated by some verses entitled "*Les Français au Rhin*," which have appeared in the French press. The lines might be taken for a burlesque were it not that they originated with the *Univers*. The sombre gaiety of the Catholic organ, is, it must be confessed, more curious than pleasant:—

Les Rhénans, tribu catholique,
Tremblent sous un roi protestant,
Dont le seul code est une trique,
La schlague le maître argument.
Bismarck veut Metz, Bitché et l'Alsace,
Pour y faire adorer Luther;
Ce démon vomit par l'enfer
Vent nous réduire à la besace.
Sur le Rhin
Portons notre frontière!
Plantons notre bannière
Sur le Rhin!

A Paris journal publishes in its first page the words and music of a war song worthy of the aborigines of New Caledonia. The second verse commences with these amiable sentiments:

Si l'ennemi dort dans la grange
Mets-y le feu, sans hésiter,
Pour balayer pareille fange.

The poet then expresses the hope "*Qu'ils râleront sur nos fumiers*," &c.

The musicians in Paris, amidst the din of arms and wars' alarms, have been busily engaged in the distribution of musical prizes—at the Conservatoire, under the President Auber; at the School of Religious Music, by its founder (1853), Louis Niedermeyer; and at the seventy-seven communal schools of Paris, for singing, under the direction of Pasdeloup. The above institutions, collectively, give gratuitous musical instruction, in various branches of the art, to some three or four thousand students of both sexes. Whon shall we see similar institutions?

Elmira Female College.

[The State of New York, it seems, has more than one largely endowed College for young women, in which musical instruction is made of great account. We have received the following communication.]

This College, located at Elmira, New York, is to the south-western part of the State what Vassar is to the Eastern. It was founded in 1855 by Simeon Benjamin, Esq., whose donations amounted to \$80,000. During the last year there has been an appropriation of \$25,000 by the State Legislature of New York, which had been depending upon the raising of \$50,000 by citizens of Elmira. There is also, in addition to this, an Aid Fund of \$25,000 for the encouragement of young ladies of limited means. Its total property is upwards of \$200,000. It has provided a Course of Study, with advantages of libraries, observatories, apparatus, literary societies and lectures.

By the terms of its Charter it has the right of Confering Degrees, Academic and Honorary, and every year it sends out its Bachelors of Arts (generic term including maidens) with Diplomas delivered into their hands, after a truly classical formula, by the worthy President, Rev. A. W. Cowles, D.D.

The Musical Department of the College has many advantages not enjoyed in any other institution for young ladies in our country. A very superior organ from the celebrated establishment of Messrs. E. & G. G. Hook, of Boston, has recently been added to the Department. This instrument is pronounced by the most competent judges to be unsurpassed for excellence of tone and finish, by any instrument of its size and volume in the country. It has two banks of keys with full compass from CC to A in Alt, fifty-eight notes, with pedal twenty-five notes. It has seventeen of the most approved stops, with all the modern improvements, which have rendered the Messrs. Hook & Co., distinguished as organ builders.

The fourth story of the octagon of the building, containing sixteen rooms, is devoted to the practise of Vocal and Instrumental Music (Piano and Guitar). During the past year the College has been furnished throughout with new pianos. Dumb Pianos are used for the practise of exercises, as in European Conservatories, to correct bad habits in fingering and position of hands.

There is a Course of Study in both Vocal and Instrumental Music. Pupils are requested to finish the first part of the Course, after which they can proceed with it, or abandon the practise of exercises. That the greater part prefer to continue the Course is encouraging to those who are endeavoring to create an ambition for thorough practice, and to establish a high standard of music in the College.

Of the Music Department the Elmira Gazette of June 24th says:

"The deservedly high reputation of the musical department of the College has been attained under its present management with Miss Laura A. Wentworth, Instructor and Directress.

"To this estimable lady, an unsurpassed worker in this field of labor, all the excellence this department now possesses must be attributed. Her energy, inde-

fatigable industry, rare tact and splendid attainments in music, have raised the department to its present high rank.

"The Choruses during the present Commencement Week have illustrated her success as an instructor and directress as gratifyingly as her solo singing evinced her rare attainments in fine vocalization. The time was excellent, the concord exact. They were sung with fine expression and, what with good time is of the utmost importance in choruses, there was the most distinct enunciation."

The following pieces were sung during Commencement weeks of 1869-70.

PIANO SOLOS.

Sonata Pathétique.....Beethoven.
Murmures Eolennes.....Gottschalk.
Erl King.....Liszt.
Andante.....Thalberg.
Capriccioso.....Mendelssohn.

VOCAL DUETS.

"Return of Spring".....Kücken.
"Greeting".....Mendelssohn.

VOCAL TRIOS.

"Tu sol quest Arina".....Verdi.
"Lift thine eyes".....Elljah.
"Protect us through the coming night".....Curshman.

VOCAL SOLOS.

"Una voce poco fa".....Rossini.
"Echo Song," with Flute Obligato.....Bishop.

OVERTURES.

To "William Tell," "Don Giovanni," "Barber of Seville," "Der Freischütz," "Dichter und Bauer," and "Jubel" Overture for Organ and Pianos, sixteen and eight hands.

CHORUSES.

"The Heavens are telling"....."Creation."
"Hallelujah"....."Messiah."
"Our land is Free"....."Moses in Egypt."
"Green be your fame forever"....."
"Hark, again the thrilling horn".....Cinderella.
"Mighty Jehovah".....Bellini.
"Gloria".....Mozart's 12th Mass.

FLORENCE.—A grand concert lately given in the Principe Umberto Theatre, by Dr. Hans von Bülow, has created quite a sensation. Works by Cherubini, Mozart, Rossini, Mendelssohn, Beethoven, and von Bülow, were executed by an orchestra of a hundred performers. Beethoven's Pastoral Symphony, which had never before been given here on so grand a scale, produced a deep impression on all present. The concert may justly be said to be a triumph for German classical music in Italy.—The Boccherini Quartet Association celebrated Beethoven's Centenary by a performance of the Quintet in C major; the "Kreutzer" Sonata; selections from *Fidelio*; and the Septet.

Herr Joseph Strauss died on the 22nd July. He was born on the 22nd August, 1827, in the St. Ulrich suburb, Vienna, and was, therefore, in his 43rd year. It is a well-known fact that the father, Johann Strauss, was strongly opposed to Joseph and his two brothers cultivating music, even as a relaxation; but their mother had them taught secretly. Herr Joseph Strauss first appeared before the public in the year 1853. He has composed about 300 different pieces.

A short time since, in consequence of a second communication, Herr Wagner replied to the Committee of the Beethoven Festival at Vienna. His letter was not, however, addressed to the Committee itself, but to the vice-chairman, Herr Dumba, personally. According to the *Alte Presse*, it ran as follows:—

"In reply to your especial enquiry of the 24th June last, I regret having to inform you, in writing, that I consider as not existing any written or printed document bearing either of the names, Hanslik, or Schelle. However honorable the other names of which a committee may boast, immediately the above two names are among them, any invitation from such a community is, for me, as though it had never been sent. If the Imperial University, and Press selected these two individuals as their representatives, neither side can really suppose that there was ever any serious intention of inviting me. As, however, I mean no longer to put up with jokes in certain quarters, I beg, my dear Sir, that you will understand it is impossible for me to answer the invitation sent."

Professor Hanslik has published his view of the matter, in the shape of a *feuilleton*, in the *Neue Freie Presse*.

The *Athenæum* speaks very well of Wagner's "Flying Dutchman," which was produced in London on the 23d of July, for the first time on the English

stage. In this opera Wagner "has adhered strictly to conventional rules in the composition; he has violated no laws in the setting of the legend; he has simply followed in the beaten track of his predecessors in operatic writing. His score is laid out in routine order; his overture is a prelude to the leading themes of the singer; his numbers are divided in the orthodox fashion of recitative and cabaletta; nay, more, he has even maintained the *point d'orgue*, so completely is his air or scena noted like other reasonable musicians. *O si sic omnia!* The musician who could write such a second act as that of the "Fliegende Holländer" might have entered the lists with the master-minds of any epoch." While Wagner was engaged upon this opera, and doing miscellaneous work for the Paris music publishers, his "Rienzi" was trying in vain to get admission at one opera-house after another. At last, through the influence of Mme. Schröder-Devrient, the celebrated singer, it was accepted at Dresden; but, when the news reached the composer, he was so poor that he had to sell the libretto of the "Flying Dutchman" for 500 francs, to pay his travelling expenses to the Saxon capital. The text he thus relinquished was set to music by M. Dietsch; but this gentleman's work proved an entire failure. "Rienzi" was received so favorably at Dresden that Wagner was encouraged to produce another opera; and accordingly finished the present work, and brought it out with entire success in 1842. The performance in London seems to have been mediocre. The scenery and mechanical effects were indifferently arranged, and none of the principal artists satisfied the critics except Mlle. Ilma di Murska.

A MS. composition by Handel has been discovered by Mr. Brinley Richards, in the British Museum. It is a concerto for the triple-stringed harp of Wales, written by the great composer for Powell, the harper to King George II., and consisting of an allegro, a larghetto, and a rondo finale. It was performed recently at a concert of Welsh music given by Lady Llanover, Herr Sjoden playing the harp part, and the *tutti* being two violins, a viola, a cello, and a double bass.

Hector Berlioz and Friedrich Wilhelm IV.

Speaking of the late king of Prussia Hector Berlioz, in his *Memoirs*, says:—"But I must now tell you about a dinner at Sans Souci, to which the King sent me an invitation through Meyerbeer. Among the guests were Alexander von Humboldt, Count Wielhorski, and the Princesses of Prussia. After the dessert coffee was served in the gardens. The King walked about, holding his cup in his hand. Having gone up the steps of a summer-house, he suddenly caught sight of me, and called out:

"Hi! Berlioz, come here. You shall tell me about my sister, and your journey to Russia."

"I hastened to fulfil his Majesty's wishes, and soon, I forget by what mad ideas, put my august Amphytion in a most merry humor."

"Have you learnt Russian?"

"No, your Majesty; all I can say is: *Na prava, na lave* (to the right, to the left), to make myself intelligible to a sledge-driver, and *Dourack*, if the conductor is wrong."

"What's *Dourack*?"

"Blockhead, your Majesty!"

"Blockhead, your Majesty! Oh! that is splendid! Your Majesty, Blockhead; Blockhead, your Majesty." And his Majesty shook so with laughter that all the contents of his cup became acquainted with the ground.

This merriment of the King's, in which I shared without affectation, made me suddenly an important personage. Several officers, chamberlains, and others, who had been watching the scene, deemed it advisable to put themselves on a good footing with a man who had just laughed so heartily and unreservedly with the King. I was quickly surrounded by a crowd of grand gentlemen, whom I had not previously remarked, and who, for their part, had not taken the slightest notice of me. They bowed to me, and gently breathed in modest accents: 'I am, sir, Prince —, and shall feel happy to make your acquaintance.' 'Sir, I am Count —, allow me to congratulate you on the success you have just achieved.' 'Sir, I am the Baron —; I had the honor of meeting you six years ago in Brunswick. I am delighted,' &c., &c.

"I could not imagine to what I was all at once indebted for this nimbus at the Prussian Court, when I recollected the scene in the first act of *Les Huguenots*, where Raoul, after receiving the note from the Queen, finds himself surrounded by cavaliers, who all offer him their friendship in the most pressing manner. He is supposed to be a favorite of her Majesty's. Oh! how comic is the little world which is called the great!"

Special Notices.

DESCRIPTIVE LIST OF THE
LATEST MUSIC.

Published by Oliver Ditson & Co.

Vocal, with Piano Accompaniment.

The Village Blacksmith's Bride Ballad. (Mein Liebster ist im Dorf der Schmied). 4. A to a. Hölzel. 40

"My Lover is the village smith,
I love him well and true!
As up and down his hammer beats,
My heart beats with it too."

An effective song with English and German words, modulating in pleasing changes, with a very striking accompaniment.

Sunset on the waters. 3. Bb to f. Lyle. 30

"The golden sun is streaming
Across the waters bright,
Where gentle wavelets playing
Are crowned with golden light."

An Andante con affettuoso movement, with a fine melody and good accompaniment.

Dying Alone. Song and Chorus. 3. Ab to f. Fuller. 35

"Homeless and sad I have wandered along,
No one to help me in all the gay throng;
Hopeless and heartsick, in tears and despair,
Bowed with misfortune, and sorrow and care.

A melody well adapted to express the words.

Instrumental.

Etudes de Style. For the Piano. Book I. 6. Various Keys. Op. 14. Ravina. 1.50

Book I. contains 7 Etudes, viz.: 1. Allegretto volteggiando. C.—2. Tempo giusto e lusingando. Ab.—3. Allegretto sciolto. A.—4. Andantino e con sentimento. Gb.—5. Moderato e con garbo. A minor.—6. Allegro agitato. B minor.—7. Fanfare. Allegro spiritoso. Eb.

Fantasia on Scotch Airs, for Six hands (Three performers). 5. G. Czerny. 1.25

Grand Offertoire de St. Cecile. No. 2, for the Organ. 6. D. Op. 8. E. Batiste. 1.00

A very beautiful composition in the Free Style of Organ Music. The melody is first given out with the Pedale coupled to the full manuals in an Andante maestoso movement followed by a brilliant Allegro in D minor, preparatory to the introduction of the touching theme for the swell oboe, with an accompaniment of arpeggio chords on the choir organ, after which the first allegro is again taken up and finally modulates preparatory to introducing the theme on the Vox Humana in chords with the Tremulant, for the left hand, with a series of liquid arpeggio runs for the right hand on the choir manual. At the close of this fascinating phrase, the stops are gradually added until the full power of the organ is attained, when the grand theme is taken up in D major, with full chords in both hands and the pedals in rolling notes through the whole scale, giving the most majestic effect conceivable.

Books.

HENNING'S VIOLIN SCHOOL. Book 2. Containing 94 daily and progressive exercises in the various keys. 1.50

MERCADANTE'S MASS IN Bb, for Three Voices (First and Second Soprano, and Bass) with Latin and English Words. Paper, 75 Cloth, 1.00

ABBREVIATIONS.—Degrees of difficulty are marked from 1 to 7. The key is marked with a capital letter, as C, B flat, &c., a small Roman letter marks the highest note, if on the staff, an italic letter the highest note, if above the staff.

MUSIC BY MAIL.—Musical sent by mail, the expense being two cents for every four ounces, or fraction thereof. Persons at a distance will find the conveyance a saving of time and expense in obtaining supplies. Books can also be sent at double these rates.

